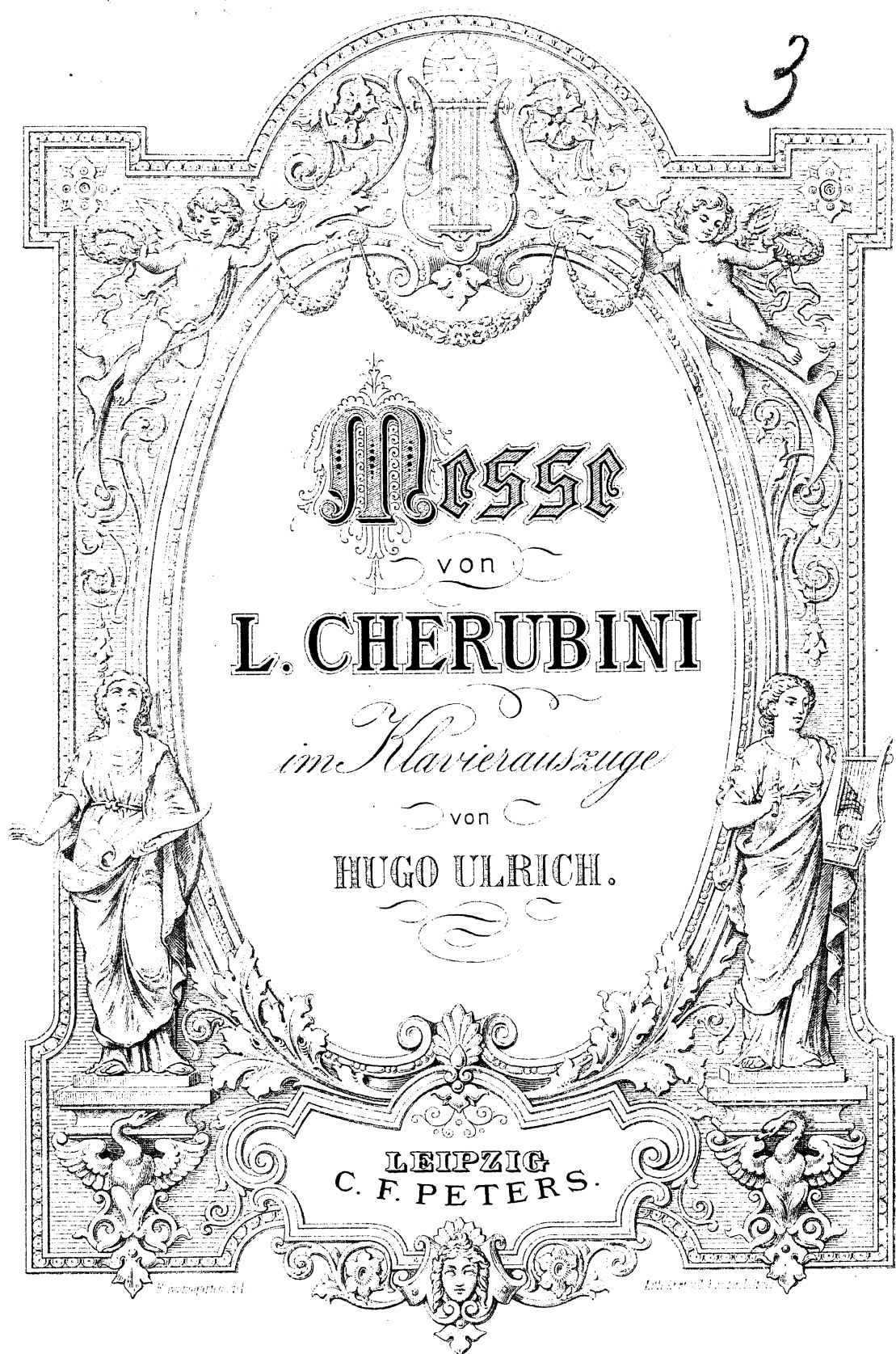


3



Messe  
von  
L. CHERUBINI

*im Klavierauszuge*

von  
HUGO ULRICH.

LEIPZIG  
C. F. PETERS.

**Nº 1. Kyrie, Pag. 3.**

Kyrie eleison, Christe eleison!

**Nº 2. Gloria, Pag. 9.**

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis, laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam, domine Deus, rex coelestis, pater omnipotens, domine fili unigenite, Jesu Christe, domine Deus, agnus Dei, filius patris; qui tollis peccata mundi miserere nobis, suscipe deprecationem nostram, qui sedes ad dexteram patris. Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, Jesu Christe, cum sancto spiritu in gloria Dei patris. Amen.

**Nº 3. Credo, Pag. 30.**

Credo in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium; credo in unum dominum Jesum Christum, filium Dei, unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem patri, per quem omnia facta sunt; qui propter nos homines et propter nostram salutem descendit de coelis; et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est; et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis; et in spiritum sanctum, dominum et vivificantem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per prophetas; et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

**Nº 4. Offertorium, Pag. 51.**

Propter veritatem, et mansuetudinem, et justitiam, et deducet te mirabiliter dextera tua, audi filia, et vide, et inclina aurem tuam, quia concupivit rex speciem tuam.

**Nº 5. Sanctus, Pag. 59.**

Sanctus, sanctus, sanctus, dominus Deus Sabaoth; pleni sunt coeli et terra gloria tua; hosanna in excelsis; benedictus qui venit in nomine domini; hosanna in excelsis.

**Nº 6. O salutaris, Pag. 63.**

O salutaris hostia, quae coelis pandis ostium; bella premunt hostilia, da robor, fer auxilium.

**Nº 7. Agnus Dei, Pag. 68.**

Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem.

**Nº 1. Kyrie.**

Herr erbarme dich, Christus erbarme dich.

**Nº 2. Gloria.**

Ehre Gott in der Höhe, und auf Erden Friede den Menschen, welche guten Willens sind; wir loben dich, wir preisen dich, wir beten dich an, wir verherrlichen dich. Dank sagen wir dir wegen deiner grossen Herrlichkeit, Herr unser Gott, himmlischer König, allmächtiger Vater, Herr, des Vaters eingebornen Sohn, Jesus Christus, Herr, unser Gott, Lamm Gottes, Sohn des Vaters; der du hinwegnimmst die Sünden der Welt, erbarme dich unser, nimm auf unser Flehn, der du sitzt zur Rechten des Vaters. Denn du allein bist heilig, du allein bist der Herr, du allein bist der höchste, Jesus Christus, mit dem heiligen Geiste in der Herrlichkeit Gottes des Vaters; Amen.

**Nº 3. Credo.**

Ich glaube an einen Gott, den allmächtigen Schöpfer des Himmels und der Erde, alles Sichtbaren und Unsichtbaren; ich glaube an einen Herrn Jesum Christum, den eingebornen Sohn Gottes, und vom Vater abstammend vor allen Zeiten, Gott von Gott, Licht vom Lichte, wahrer Gott vom wahren Gotte, gezeugt, nicht erschaffen, gleichen Wesens mit dem Vater, durch den alles erschaffen worden ist, der wegen uns Menschen und wegen unsres Heils herniederstieg vom Himmel. Und empfangen wurde vom heiligen Geiste, geboren von Maria der Jungfrau, und Mensch ward. Und gekreuzigt wurde für uns unter Pontius Pilatus, litt und begraben ward. Und wieder auferstand am dritten Tage nach der Schrift, und aufstieg in den Himmel, sitzt zur Rechten des Vaters, und wieder kommen wird in Herrlichkeit, zu richten die Lebendigen und die Todten, dessen Reich ohne Ende sein wird. Und ich glaube an den heiligen Geist, der Herr ist und Leben giebt, der aus dem Vater und Sohne hervorgeht, der mit dem Vater und Sohne zugleich angebetet und verherrlicht wird, der geredet hat durch die Propheten. Und ich glaube an eine heilige, allgemeine und apostolische Kirche. Ich bekenne eine Taufe zur Vergebung der Sünden, und erwarte die Auferstehung der Todten, und ein ewiges Leben. Amen.

**Nº 4. Offertorium.**

Um der Wahrheit und Milde und Gerechtigkeit Willen, und es wird dich deine Rechte wunderbar leiten; höre Tochter, und siehe, und neige dein Ohr, denn der König hat Verlangen nach deinem Angesicht.

**Nº 5. Sanctus.**

Heilig, heilig, heilig ist der Herr Gott Zebaoth! Füll sind Himmel und Erde von deinem Ruhme. Hosanna in der Höhe; gelobet sei, der da kommt im Namen des Herrn. Hosanna in der Höhe.

**Nº 6. O salutaris.**

O heilsames Opfer, welches du zum Himmel den Zugang öffnest; feindliche Krieger drängen, gib Kraft, gib Hilfe.

**Nº 7. Agnus Dei.**

Lamm Gottes, das du hinwegnimmst die Sünden der Welt, erbarme dich unser, gib uns Frieden.

443347-64

# Krönungs - Messe

A dur  
von

**L. CHERUBINI.**

Andante. ♩ = 66.

**Nº 1. Kyrie.**

Andante. ♩ = 66. N<sup>o</sup> 1. Kyrie.

Viol. *p* *f* *f*

*p* *cresc.* *f* *tr*

SOPRAN. *Tutti. mezza voce* *p* Ky-ri-e, Ky-ri-

TENOR. *Tutti. mezza voce* Ky-ri-e, Ky-ri-

BASS. *Tutti. mezza voce* Ky-ri-e, Ky-ri-

*tr* *tr* *Fl.* *Ob.* *p dolce* *p*

*dimin.* *tr* *p* *tr*

*cresc.* *cresc.* *cresc.* *cresc.*

e e-le-i-son, e-le-i-son, Ky-ri-e e-le-i-son, Ky-ri-e

e e-le-i-son, e-le-i-son, Ky-ri-e e-le-i-son, Ky-ri-e

*p* *cresc.*

*dolce*  
e e-le-i-son, — Ky-ri-e — e-le-i-son,  
*dolce*  
e e-le-i-son, Ky-ri-e — e-le-i-son,  
*dolce*  
e e-le-i-son, Ky-ri-e — e-le-i-son,

*cresc.* *f* *p* *dolce* *p*

*p* *cresc.*  
Ky-ri-e e-le-i-son,  
*p cresc.* *p cresc.*  
e-le-i-son, Ky-ri-e e-le-i-son,  
*p cresc.*  
e-le-i-son,

*sf dimin.* *p* *sf*

*f*  
e-le-i-son; Chri-ste e-le-  
e-le-i-son; Chri-ste e-le-  
e-le-i-son; Chri-ste e-le-

*f* *f sempre*



First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a high register, with lyrics: "i - son, e - le - i -". The piano accompaniment features a complex, arpeggiated texture in the right hand and a more rhythmic bass line. A forte (*ff*) dynamic marking is present.

Second system of the musical score. The vocal parts continue with the lyrics: "son, Chri - ste, Chri - ste e - le - i -". The piano accompaniment maintains its arpeggiated texture. A forte (*f*) dynamic marking is present.

Third system of the musical score. The vocal parts continue with the lyrics: "son, e - le - i - son, Chri - ste, Chri - ste e - le - i - son, Chri -". The piano accompaniment continues with its arpeggiated texture. A forte (*f*) dynamic marking is present. The system concludes with a *mezza voce* marking and a *p dol.* (piano, dolce) marking.

*mezza voce* *cresc.*

Chri - ste, Christe e - le - i - son, ——— Christe, Chri - ste e - le - i -

*cresc.*

ste, Chri - ste, Christe e - le - i -

*mezza voce* *cresc.*

Chri - ste, Christe e - le - i - son, ——— Christe e - le - i -

*cresc.*

*f* *dolce*

son, Chri - ste, — Chri - ste e - le - i - son.

*f* *dolce*

son, Chri - ste — e - le - i - son.

*f* *dolce*

son, e - le - i - son.

*f* *p* *cresc.* *dimin.* *p*

*f*

Ky - ri - e,

*f*

Ky - ri - e,

*f*

Ky - ri - e,

*cresc.* *f* *dimin.* *tr*

*p* *cresc.*  
 Ky - ri - e e - le - i - son,  
*p cresc.* e - - - le - i - son, *p cresc.* Ky - ri - e e - le - i - son,  
*p* e - - - le - i - son,

*p* *sf* *p* *f* *p*

*dolce*  
 Ky-ri-e, — Ky-ri-e — e - le-i - son,  
*dolce* Ky-ri-e, — Ky-ri-e — e - le - i - son, e -  
*dolce* Ky-ri-e, Ky-ri-e e - le-i - son,

*cresc.* *f* *dolce*  
 e - le-i - son, — Ky-ri - e e - le-i - son, — Ky-ri-  
*cresc.* *f* *dolce*  
 le - - - i - son, Ky-ri - e e - le - i - son, Ky-ri - e —  
*cresc.* *f* *dolce*  
 e - le-i - son, — Ky-ri - e e - le - i - son, Ky-ri - e —

*cresc.* *f* *p* *cresc.*

First system of the musical score. It includes vocal staves for Soprano, Alto, and Bass, and piano accompaniment for Violin and Flute. The lyrics are: e - le - i - son, e - le - i - son, e - le - i - son, Chri -

Second system of the musical score. The lyrics continue: ste, Chri - ste e - le - i - son, e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son, Chri - ste e - le - i - son, e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son, Chri - ste e - le - i - son, e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son.

Third system of the musical score. The lyrics conclude: son, e - le - i - son, e - le - i - son. The piano accompaniment features various dynamics including *dimin.*, *p*, and *f*.

## Nº 2. Gloria.

Andante maestoso. ♩ = 96.

Tutti. *f*Tutti. *f*Tutti. *f*

Glo - ri - a,

glo-ri-a in ex -

Andante maestoso. ♩ = 96.

*ff marcato bene*

Ped.

✱ Ped.

✱ Ped. ✱

cel - sis, in ex-cel-sis De - o, in ex -

cel - sis, in ex-cel-sis De - o, in ex -

cel - sis, in ex-cel-sis De - o, in ex -

Ped.

✱ Ped.

✱ Ped. ✱

cel - sis De - o,

cel - sis De - o,

cel - sis De - o,

Ped.

✱ Ped.

✱ Ped.

et in ter - ra pax ho - mi - ni-bus,

et in ter - ra pax ho - mi - ni-bus,

et in ter - ra pax ho - mi - ni-bus,

bo-nae vo-lun-ta - tis.

bo-nae vo-lun-ta - tis.

bo-nae vo-lun-ta - tis.

Viol.

Ob.

*f* *dimin.* *p* *f* *p* *f*

Viol.

Fag.

Allegro. ♩ = 160.

Lau-damus, lau-damus,

Lau-damus, lau-damus,

Lau-damus, lau-damus,

Allegro. ♩ = 160.

*ff* *ff* *ff*

lau - da - mus te, be - ne - di - ci - mus te, laudamus te, lau - da - mus

lau - da - mus te, be - ne - di - ci - mus te, laudamus te, lau - da - mus

lau - da - mus te, be - ne - di - ci - mus te, laudamus te, lau - da - mus

te, a - do -

te, a - do -

te, lauda - mus te, bene - di - cimus te, a - do -

ra - mus te, a - do -

ra - mus, a - do - ra - mus te, a - do -

ra - mus, a - do - ra - mus te, lauda - mus te, benedi - cimus te, a - do -





ca - - - mus te, glo - ri - fi - ca - - - mus, glo - ri - fi - ca - - - mus

ca - - - mus te, glo - ri - fi - camus, glo - ri - fi - camus te,

ca - mus te, glo - ri - fi - camus, glo - ri - fi - camus

*Ped. ✱ Ped. ✱*

te, lau - da - mus, lau - da - mus, lau - da - mus te, be - ne - di - ci - mus te, \_\_\_\_\_

lau - da - mus, lau - da - mus, lau - da - mus te, lau - da -

te, \_\_\_\_\_ lau - da - mus, lau - da - mus te, lau - da -

\_\_\_\_\_ bene - di - ci - mus te, a - do - ra - mus te, a -

mus, lau - da - - - mus, be - ne - di - ci - mus, a - do - ra - mus

mus, lau - da - - - mus, be - ne - di - ci - mus te, a - do - ra - mus

The image displays a musical score for a vocal and piano arrangement. The top system consists of three staves: two vocal staves (Soprano and Alto/Tenor) and a piano accompaniment staff. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: "do - ra - mus te, glo - ri - fi - ca - mus te, te, a - do - ra - mus te, glo - ri - fi - ca - mus te, te, a - do - ra - mus te, lau - damus, lau - damus, glo -". The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The bottom system continues the piano accompaniment, showing a transition to a new key signature (two sharps) and a change in dynamics to *ff* (fortissimo). The piano part is highly technical, with many beamed notes and complex rhythms.

glo - ri - fi - ca - mus, glo - ri - fi - ca - - mus, glo - - ri - - fi -

glo - ri - fi - ca - mus, glo - ri - fi - ca - - mus, glo - - ri - - fi -

ri - - fi - - ca - mus, glo - ri - fi - ca - - mus, glo - - ri - - fi -

ca - - - - - mus te.

ca - - - - - mus te.

ca - - - - - mus te.

*ff*

*Ped.*

Andante. ♩ = 104.

*p dolce* Gra-ti-as,  
Gra-ti-as a-gi-mus ti-bi, gra-ti-as a-gi-mus

Gra-ti-as,

Andante. ♩ = 104.  
*pizz.* *sf marcato* *Cor.* *pdol.*

gra-ti-as a-gi-mus, a-gi-mus ti-bi, *P* propter  
ti-bi, a-gi-mus ti-bi,  
gra-ti-as a-gi-mus ti-bi,

*Fl.* *sf* *Fag.* *sf marcato*

*cresc.* *f* ma-gnam glo-ri-am tu-am,  
*cresc.* *f* propter ma-gnam glo-ri-am tu-am,  
*cresc.* *f* propter ma-gnam glo-ri-am tu-am,

*Fl. Ob.* *p*  
*Cor.* *Fag.*

First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The piano part features a series of chords in the right hand and a moving bass line in the left hand. A *cresc.* (crescendo) marking is present in the piano part, followed by a *ff* (fortissimo) dynamic.

Second system of the musical score. The vocal staves continue with the lyrics: "do - mi - ne, do - mi - ne De - us, do - mi - ne, rex coe -". The piano accompaniment includes a *sf marc.* (sforzando marcato) marking and a *p dol.* (piano dolente) marking.

Third system of the musical score. The vocal staves continue with the lyrics: "do - mi - ne De - us, rex coe - le - stis, De - us le - stis, De - us, rex coe - le - stis, do - mi - ne De - us, rex coe - le - stis, De - us". The piano accompaniment includes a *sf marcato* (sforzando marcato) marking.

*cresc.* *f*

pa - - - ter o - mni - po - tens,

*p* *cresc.* *f*

De-us pa - - ter o - mni - po - tens,

*p* *cresc.* *f*

De-us pa - - ter o - mni - po - tens,

*p* do -

*p* do -

*p* do -

*p* do -

*cresc.* *ff* *sf* *p*

*sf* *p*

- mi-ne fi - - li, fi-li u - ni - ge - - ni - ti, Je -

*sf* *p*

- mi-ne fi - - li, fi-li u - ni - ge - - ni - ti, Je -

*sf* *p*

- mi-ne fi - - li, u - ni - ge - ni - ti, Je -

- su Chri - ste, Je - su, Je - su Chri - ste,  
 - su Chri - ste, Je - su, Je - su Chri - ste, *mezza voce* do - mine,  
 - su Chri - ste, Je - su Chri - ste,

*sf* *p* *f marc.*

do - mine De - us, a - gnus De - i, a - gnus  
 do - mine De - us, do - mine, do - mi - ne De - us, a - gnus  
 do - mine De - us, a - gnus

*p* *dolce* *p*

De - i, do - mi - ne De - us, a -  
 De - i, do - mi - ne De - us, a -  
 De - i, do - mi - ne De - us, a -

*p* *p* *p*

gnus, a - - - gnus De - - - i, *f* *p sotto voce* fi - li - us, fi -

gnus, a - - - gnus De - - - i, *f* *p sotto voce* fi - li - us, fi -

gnus, a - - - gnus De - - - i, *f* *p sotto voce* fi - li - us, fi -

li - us pa - tris, *p* a - - gnus De - - - i.

li - us pa - tris, *p* a - - gnus De - - - i,

li - us pa - tris, *p* a - - gnus De - - - i,

*pizz.* *dimin.* *p* *p* *dimin.*

*pp* fi - li - us pa - - - tris, *Grave.*  $\text{♩} = 50.$

*pp* fi - li - us pa - - - tris, *Grave.*  $\text{♩} = 50.$

*pp* fi - li - us pa - - - tris, *Grave.*  $\text{♩} = 50.$

*pizz.* *pp* *pp* *pp* *ff*

Musical score for the vocal parts and piano accompaniment of the hymn "Qui tollis peccata mundi". The score is written for three vocal parts (Soprano, Alto, and Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "qui tol - - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di". The piano accompaniment includes a section marked "marcato" and "f" (forte). The score concludes with a double bar line and a repeat sign.

[illegible]

qui tol - - - lis pecca - ta mun - di, qui tol - lis pec-

qui tol - - - lis pecca - ta mun - di, qui tol - lis pec-

qui tol - - - lis pecca - ta mun - di, qui tol - lis pec-

*marcato*

6315



*p dolce*

ca-ta su-sci-pe de-pre-ca-ti - o - - - nem no - -

*p dolce*

ca-ta su-sci-pe de-pre-ca-ti - o - - - nem no - -

*p dolce*

ca-ta su-sci-pe de-pre-ca-ti - o - - - nem no - -

Ob.

*f* *p*

Ob.

*p*

stram, qui se-des ad dex-teram, ad dex-teram pa-tris,

stram, qui se-des ad dex-teram, ad dex-teram pa-tris,

stram, qui se-des ad dex-teram, ad dex-teram pa-tris,

Viol.

*f*

*p*

mi-se-re - - re mi-se-re-re no - bis, mi-se-re - - - re no - bis.

*p*

mi-se-re - - re mi-se-re-re no - bis, mi-se-re-re no - - - bis.

*p*

mi-se-re - - re mi-se-re-re, mi-se-re - - re no - bis.

Fl.

*p*

Andante maestoso, come prima.

Quoni-am tu so-lus sanctus, tu so-lus Do-

Quoni-am tu so-lus sanctus, tu so-lus Do-

Quoni-am tu so-lus sanctus, tu so-lus Do-

Andante maestoso, come prima.

mi-nus, tu so-lus al-tis-si-mus, Je-su Chri-

mi-nus, tu so-lus al-tis-si-mus, Je-su Chri-

mi-nus, tu so-lus al-tis-si-mus, Je-su Chri-

Allegro.

ste, cum sancto spiritu, cum sancto

ste, cum san-cto spiri-tu, cum san-cto spiri-tu in

ste, cum san-cto spiri-tu in

Allegro.

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for voice and piano. The vocal parts (Soprano, Alto, and Tenor/Bass) are shown in the upper staves, with lyrics in German. The piano accompaniment is shown in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'spi-ri-tu in glo-ri-a De-i pa-', 'glo-ri-a, in glo-ri-a De-i pa-', and 'glo-ri-a, in glo-ri-a De-i pa-'. The piano part features a prominent bass line with a 'sf' (sforzando) marking, and a treble part with a 'f' (forte) marking. The score is in German, and the title 'Gloria in excelsis Deo' is visible at the top.

tris, De - i pa - tris, in glo - ri - a, cum san - cto,  
 tris, De - i pa - tris, in glo - ri - a,  
 tris, De - i pa - tris, in glo - ri - a,

*ff sf sf sf f marcato*

san - cto spi - ri - tu in glo - ri - a, in glo - ri -

in glo - ri - a, cum san - cto, san - cto spi - ri - tu in glo - ri -

in glo - ri - a, in glo - ri -

*ff* *>* *>* *ff*

a, in glo - ri - a, in glo - ri - a, in glo - ri -  
 a, in glo - ri - a,  
 a, cum san - cto, san - cto spi - ri - tu in glo - ri - a,

a De - i pa - tris, De - i pa - tris, a - men, a -  
 De - i pa - tris, in glo - ri - a, in glo - ri - a De - i pa - tris, a - men, a -  
 De - i pa - tris, De - i pa - tris, a - men, a -

men, cum san - cto, *p* sancto spi - ritu in  
 men, cum san - cto, *p* sancto spi - ritu  
 men, cum san - cto, *p* sancto spi - ritu

[illegible]

i, De - - i pa - tris, a - men, cum san - cto,

a De - - i pa - tris, cum san - cto, san - cto spi - ri - tu

a De - - i pa - tris, a - men,

san-cto spi-ri-tu, a-men, a-men, a-

a-men, a-men, a-men, a-men, a-

a-men, in glo-ri-a, glo-ri-a De-i pa-tris, a-men,

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The music features a melody in the treble staff and a supporting accompaniment in the bass staff. The melody consists of eighth and sixteenth notes, while the accompaniment uses chords and eighth notes. The piece concludes with a double bar line and a repeat sign. Below the score, the text "Ped." is written, followed by a decorative flourish and the number "6215".

men, a - men, a - men, a - men, cum san - cto,  
 men, a - men, a - men, a - men, a - men,  
 a - men, a - men, a - men, cum

*f marcato*

san - cto spi - ri - tu, cum san - cto  
 in glo - ri - a, a - men, a - men,  
 san - cto spi - ri - tu, a - men, a - men, cum

*f marcato*

spi - ri - tu in glo - ri - a De - i pa - tris,  
 in glo - ri - a, in glo - ri - a De - i pa -  
 san - cto spi - ri - tu in glo - ri - a De - i pa -

*f marcato*

*p* in glo-ri - a De - i pa - - - - - *cresc.*  
*p* tris, in glo-ri - a De - i pa - - - - - *cresc.*  
*p* tris, in glo-ri - a De - i pa - - - - - *cresc.*

*sf* *p*

tris, a - - - - - men, a-men, in *ff*  
 tris, a - - - - - men, a-men, a - *ff*  
 tris, a - - - - - men, a-men, a - *ff*

*cresc.* *ff*

glo - ri - a De - i pa - tris, in glo-ri - a De - i *p*  
 men, in glo - ri - a De - i pa - tris, in glo-ri - a De - i *p*  
 men, in glo - ri - a De - i pa - tris, in glo-ri - a De - i *p*

*f* *sf* *sf* *p*

*cresc.*  
pa - tris,  
*cresc.*  
pa - tris,  
*cresc.*  
pa - tris,

*f*  
a - men, amen, a - men, cum san - cto spi -  
*f*  
a - men, amen, a - men, cum san - cto spi -  
*f*  
a - men, amen, a - men, cum sancto, cum

- ri - tu, in glo - ri - a, in glo - ri - a De - i  
- ri - tu, in glo - ri - a, in glo - ri - a De - i  
sancto, cum san - cto spi - ri - tu in glo - ri - a De - i



pa - tris, a -

pa - tris, a -

pa - tris, a -

*f* *ff*

*Ped.* *✱ Ped.* *✱ Ped.* *✱ Ped.*

men, a - men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a - men, a -

*Ped.* *✱* *Ped.* *✱*

men.

men.

men.

*f*

## Nº 3. Credo.

Allegro. ♩ = 160.

Tutti. *f*

The musical score is for a piece titled 'Credo'. It is in common time (C) and marked 'Allegro' with a tempo of 160 beats per minute. The score is for a vocal part (soprano or alto) and a piano accompaniment. The piano part features a prominent, rhythmic melody in the right hand, often marked with 'ff sempre' (fortissimo sempre). The vocal part enters with the word 'Cre-do' and continues with 'in u-num De-um, pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um o-mni-um et in-vi-si-bi-li-um'. The score is divided into five systems, each with a vocal staff and a piano staff. The piano staff includes a bass line and a right-hand line. The key signature has one sharp (F#), and the time signature is common time (C). The score ends with a double bar line and the number 6315.

Cre - - - do,

cre - - do in u - - num De - - - um, pa - - trem o -

mni - - po - - ten - - - tem, fa-cto - rem coe - - li et

ter - - - rae, vi - - si - - bi - - li - um o - - mni - um

et in - - vi - - si - - bi - - - li - - - - um

6315

*f* Credo, cre - - - do, **Tutti.** *f* Credo, cre - - - do, et in u - - -

*f* Credo, cre - - - do,

num do - mi - num Je - sum Chri - - stum, fi - li - um, fi - li - um De - i

cre - do, cre - - - do, u - ni - ge - - - ni - - - tum, cre - do, cre - - - do, cre - do, cre - - - do,

et ex pa - - - tre

na - - - tum an - - - te o - - - mni -

cre-do,

cre-do,

a, o - - mni - a se - - - cu - la, cre-do,

cre - - do,

*Tutti. f*

cre - - do, De - - - um de De - - - o, lu - men,

cre - - do,

lu - - men de lu - - mi - ne, cre-do, cre - - - do,

cre-do, cre - - - do,

6315

De - - - - um ve - - - - rum,



De - - - - um ve - - - - rum, de De - - o



cre - do, cre - - - do,  
cre - do, cre - - - do,  
ve - - - - ro, cre - do, cre - - - do,



ge - ni - tum, non fa - - - ctum, con - sub - stan - ti - a - lem pa - - -  
ge - ni - tum, non fa - - - ctum, con - sub - stan - ti - a - lem pa - - -



tri, per quem o-mni-a fa-cta sunt, cre-do, cre-

tri, per quem o-mni-a fa-cta sunt, cre-do, cre-

do, qui pro-pter nos ho-mi-nes et pro-pter no-stram, no-

do, qui pro-pter nos ho-mi-nes et pro-pter no-stram, no-

stram sa-lu-tem de-scen-dit de coe-lis, de-scen-dit de

stram sa-lu-tem de-scen-dit de coe-lis, de-scen-dit de

coe - - - - - lis, cre - do,

coe - - - - - lis, cre - do,

*f* *ff*

*Larghetto.* ♩. = 50.

cre - do, cre - - - do,

cre - do, cre - - - do,

cre - do, cre - - - do,

*f*

*Larghetto.* ♩. = 50.

*Viol.*

*p* *f* *p* *p*

**SOPRAN.** *mezza voce p*

et in - car - na - tus est de spi - ri -

*Ob. Clar.* *Fl.*

*f* *dimin.* *p dolce* *p*

tu san - cto, ex Ma - ri - a vir - gi - ne,

*p* *pp*

ex Ma - ri - a vir - gi - ne et ho - mo fa - ctus

*pp* cre - - - do,

*pp* cre - - - do,

Vcll.

Ob.

*p*

*dimin.*

*p*

Fl.

Fag.

est, et ho - mo fa - ctus est

*pp* cre - - - do,

*pp* cre - - - do,

*pp* cre - - - do,

*pp* cre - - - do,

Viol.

Ob.

*pp*

*pp*

*p* cru - ci - fi - - - - xus,

*p* cru - ci - fi - - - - xus,

*p* cru - ci - fi - - - - xus,

*pp*

*pp*

*pp*

*pp*

Viol.

Cor.

*dimin.*

6315



*p*  
 cru - ci - fi - - - - - xus e - - - ti -  
 cru - ci - fi - - - - - xus e - - - ti -  
 cru - ci - fi - - - - - xus. e - - - ti -

Viol. Viol.  
*pp* *pp* *pp*

*p*  
 am pro no - - bis sub Pon - ti - o Pi - - la - - to, pas - -  
 am pro no - - bis sub Pon - ti - o Pi - - la - - to,  
 am pro no - - bis sub Pon - ti - o Pi - - la - - to, Fl.

Viol. Ob.  
*p*

sus, pas - - - - - sus,  
*p* pas - - - sus, *p* pas - - - -

Cor. Viol.  
*pp*  
 Viol.

sus,

*p*

et se - - - pul - - - tus est,

*pp*

cre - - - do.

*pp*

cre - - - do.

*pp*

cre - - - do.

Molto vivace.  $\text{♩} = 60$ .

*f*

Et re - sur -

*f*

Et re - sur -

*f*

Et re - sur -

Molto vivace.  $\text{♩} = 60$ .

*ff*

*ff*

6315

Fin.

re - - xit ter - - - ti - a di - e, re - sur-re - xit se - -

re - - xit ter - - - ti - a di - e, re - sur-re - xit se - -

re - - xit ter - - - ti - a di - e, re - sur-re - xit se - -

*Feo.* *†Feo.*

cun - dum scri - ptu-ras

cun - dum scri - ptu-ras et a-scen-dit in coe - - - - -

cun - dum scri - ptu-ras et a - scen - dit in

*f marcato*

et a - scen - dit in coe - - - - - lum, —

lum, in coe - - - - - lum, —

coe - - - - - lum, in coe - - - - - lum, —

*f* *f* *f* *ff*

The image displays a musical score for the 'Gloria in excelsis Deo' by Franz Schubert. It consists of two systems of staves. The first system features three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The vocal parts are in G major, with the Soprano part starting on a G4 and the Alto part on a G3. The piano accompaniment is in G major, with a bass line starting on a G2 and a treble line starting on a G4. The lyrics 'se - det ad dex - teram, ad dex - te - ram' are written below the vocal staves. The second system features two staves: a vocal staff and a piano accompaniment staff. The vocal part continues the melody, and the piano accompaniment features a prominent bass line with a 'Ped.' (pedal) marking. The lyrics 'se - det ad dex - teram, ad dex - te - ram pa - tris,' are written below the vocal staff. The piano accompaniment includes a 'ff' (fortissimo) marking and a 'Ped.' marking. The score is written in G major and 4/4 time.

pa - tris, se - - det ad dex - teram, se - - det ad  
 se - det ad dex - teram, se - - det ad dex - te - - ram  
 pa - tris, se - - det ad dex - teram, se - - det ad

*ff*

*ff*

*ff*

Musical score for the vocal parts and piano accompaniment of the "Credo" section from Franz Liszt's "Missa Solenne." The score is in G major and 4/4 time. The vocal parts (Soprano, Alto, and Tenor/Bass) sing the Latin text: "dex - teram pa - - tris, cre - - do. Et i - te -". The piano accompaniment features a "marcato" tempo and includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The score is numbered 6345.

rum ven - - tu - rus est, ven - - tu - - rus

rum ven - - tu - rus est, ven - - tu - - rus

rum ven - - tu - rus est, ven - - tu - - rus

*fed.*      ✱ *simili*

est cum glo - ri - a, cre - - do, ju - di - ca - re

est cum glo - ri - a, cre - - do,

est cum glo - ri - a, cre - - do,

*f*

*dimin.*  
vi - vos, ju - di - ca - re vi - vos et mor - tu - os, et mor - tu -

*f* *dimin.*  
ju - dica - re vi - vos, ju - di - ca - re vi - vos et mor - tu - os,

*f* *dimin.*  
ju - dica - re vi - vos, ju - di - ca - re vi - vos et mor - tu - os,

*f* *dimin.*

*p*

os, cu - jus re - gni non e - rit fi - nis, non e - rit

et mor - tu - os, cu - jus re - gni non e - rit fi - nis,

et mor - tu - os, cu - jus re - gni non e - rit fi - nis,

*p*

*dimin.*

*pp*

fi - nis, non e - rit fi - nis,

*pp*

non e - rit fi - nis, non e - rit fi - nis,

*pp*

non e - rit fi - nis, non e - rit fi - nis,

*pp*

Viola.

*pp*

Vcello.

*p*

*f*

cre - do. *ff* Et in

*f*

cre - do. *ff* Et in

*f*

cre - do. *ff* Et in

*cresc.*

*ff*

spi - ritum, spi - ri - tum san - ctum do - minum et

spi - ritum, spi - ri - tum san - ctum do - minum et

spi - ritum, spi - ri - tum san - ctum do - minum et

vi - vi - fi - cantem,

vi - vi - fi - cantem, qui ex pa - tre fi - li - o -

vi - vi - fi - cantem, qui ex pa - tre

*f marcato*

qui ex pa - tre fi - li - o - que pro - ce - dit,

- que, fi - li - o - que pro - ce - dit,

fi - li - o - que, fi - li - o - que pro - ce - dit,

cre - do, qui - cum pa - tre

cre - do, qui - cum pa - tre

cre - do, qui - cum pa - tre et fi - li -

et fi - li - o si - mul a - do - ra - - - tur

et fi - li - o si - mul a - do - ra - - - tur

o si - mul a - do - ra - - - tur et con - glo - ri - fi -

et con - glo - ri - fi - ca - - - tur, qui lo - cu - tus est

et con - glo - ri - fi - ca - - - tur, qui lo - cu - tus est

ca - - - tur, qui lo - cu - tus est per - pro -





cre - do,

cre - do,

cre - do, con - fi - te -

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamics include *sf* (sforzando) and *f* (forte).

con - fi - te - or u - num ba - ptis - ma in re - mi -

con - fi - te - or u - num ba - ptis - ma in remi - ssi -

or u - num ba - ptis - ma in remi - ssi -

The piano accompaniment continues with a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *sf* (sforzando).

ssi - o -

o - nem pec - ca - to - rum, in remi - ssi - o - nem pec - ca -

o - nem pec - ca - to - rum, in remi - ssi - o - nem pec - ca -

The piano accompaniment features a *dimin.* (diminuendo) marking over the final measures. Dynamics include *sf* (sforzando) and *dimin.* (diminuendo).

nem pec.ca.to - rum, et ex - pe - cto  
 to - rum, et ex - pe - cto  
 to - rum, pec.ca.to - rum, et ex - pe - cto

*p*

*pp*

re - sur - re - cti - o - nem mor - tu -  
 re - sur - re - cti - o - nem mor - tu -  
 re - sur - re - cti - o - nem mor - tu -

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

o - rum, cre -  
 o - rum, cre -  
 o - rum, cre -

*f*

*f*

*f*

*cresc.*

The image displays a musical score for the 'Agnus Dei' from Franz Schubert's 'Mass in E-flat major, D. 167'. The score is arranged for three vocal parts (Soprano, Alto, and Tenor/Bass) and piano accompaniment. The vocal parts are written in treble and bass staves, with lyrics in Latin: 'do, et vitam ven-tu-ri, et vitam ven-'. The piano accompaniment is shown in grand staff notation (treble and bass staves). The score includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo), and articulation marks like accents and slurs. The tempo is marked 'Andante'.

The image displays a page from a musical score for J. S. Bach's 'Te Deum'. It features three vocal staves (Soprano, Alto, and Tenor/Bass) and a keyboard accompaniment. The lyrics are in Latin: 'tu - ri, vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri, et'. The keyboard part is written for both hands, with a forte (ff) dynamic marking and a 'Ped.' (pedal) instruction at the bottom. The score is in G major and 4/4 time.

tu - ri, vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri, et

tu - ri, vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri, et

tu - ri, vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri, et

ff

Ped. ✱

tu - ri, et vi - tam ven - tu - ri, ven - tu - ri  
vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,  
tu - ri, et vi - tam ven - tu - ri, ven - tu - ri

*ff*

Ped. 6315

First system of the musical score. It includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: sae - cu - li, ven - tu - ri sae - cu - li, ven - tu - ri, ven - tu - ri sae - cu - li. The piano part features a forte (ff) dynamic and a *marcato* tempo marking. The bass line includes a *Ped.* (pedal) instruction with a cross symbol.

Second system of the musical score. It includes three vocal staves and a piano accompaniment. The lyrics are: cre - do, cre - do, et vi - tam, et cre - do, cre - do, et vi - tam, et. The piano part features a forte (ff) dynamic and a *Ped.* instruction with a cross symbol.

Third system of the musical score. It includes three vocal staves and a piano accompaniment. The lyrics are: do, et vi - tam ven - tu - ri vi - tam ven - tu - ri, ven - tu - ri, ven - tu - ri vi - tam ven - tu - ri, et vi - tam ven - tu - ri. The piano part features a forte (ff) dynamic and a *Ped.* instruction with a cross symbol.

First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts sing the words "sae - cu - li, ven - tu - ri sae - cu -". The piano accompaniment features a series of chords in the right hand and a steady eighth-note bass line in the left hand.

Second system of the musical score. The vocal parts continue with "li, a - men, a - men, a - men, a - men, a -". The piano accompaniment continues with the same rhythmic pattern, featuring chords and a steady bass line.

Third system of the musical score. The vocal parts conclude with "men, cre - do!". The piano accompaniment continues with the same rhythmic pattern, featuring chords and a steady bass line.

## Nº 4. Offertorium.

Andantino. ♩ = 96.

Viol.

Cor. *p dolce*

*p dolce*

*dimin.*

Kann vom Chore oder von 3 Solostimmen gesungen werden.

*dolce*

Pro - pter ve - ri - ta - - - tem et

*dolce*

Pro - pter ve - ri - ta - - - tem et man - su - - - -

*dolce*

Pro - pter ve - ri - ta - - - tem et man - su - - - -

Fl.

*p* Cor.

*p*

Ped.

man - - - - su - e - tu - - - di - nem et ju - - sti - - -

e - - - - tu - di - nem et man - su - e - tu - di - nem et ju - -

e - - - - tu - di - nem et man - su - e - tu - di - nem et ju - -

Ped.

- ti - am, et ju - sti - ti - am et de - ducet te, et de - ducet  
 sti - ti - am, et ju - sti - ti - am et de - ducet te,  
 sti - ti - am, et ju - sti - ti - am et de - ducet te,

The piano accompaniment consists of two staves. The right hand features a melodic line with some grace notes and a final flourish. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking *p* (piano) is present in the right hand.

te mi - ra - bi - li - ter dex - te - ra tu - a,  
 et de - ducet te mi - ra - bi - li - ter,  
 et de - ducet te mi - ra - bi - li - ter, mi - ra -

The piano accompaniment continues with a similar texture. The right hand has a more active melodic line. A *cresc.* (crescendo) marking is placed above the right hand staff.

mi - ra - bi - li - ter dex - te - ra tu -  
 mi - ra - bi - li - ter dex - te - ra tu -  
 bi - li - ter dex - te - ra, dex - te - ra tu -

The piano accompaniment features a more complex texture with rapid sixteenth-note passages in the right hand. A *cresc.* marking is also present above the right hand staff.



*p*

a, au - di fi - li - a et vi - de et in - cli - na,

*p*

a, au - di fi - li - a et vi - de et in - cli -

*p*

a, au - di fi - li - a et vi - de et in -

*dimin.*

et in - cli - na au - rem

na, et in - cli - na au - rem, au - rem tu -

cli - na, et in - cli - na au - rem, au - rem

*p*

*Feo.*

tu - am, qui - a con - cu - pi - vit rex

- am, qui - a con - cu -

tu - am, qui - a con - cu - pi - vit

*p*

spe - ci - em tu - am, speci - em tu - - am, spe - ci - em tu - - -

pi - vit rex spe - - ci - em tu - - am, spe - ci - em, spe - ci - em tu - - -

rex spe - ci - em tu - - - am, spe - ci - em tu - - -

*cresc.* *f* *Cor.*

am, spe - ci - em tu - - - am,

am, spe - ci - em tu - - - am,

am, spe - ci - em, spe - ci - em tu - - - am,

pro - - - pter ve - ri - ta - - tem et

pro - - - pter ve - ri - ta - - tem et

pro - - - pter ve - ri - ta - - tem et

*Ob.* *p*

man - su - e - tu - di - nem, pro - pter

man - su - e - tu - di - nem,

man - su - e - tu - di - nem, pro - pter ve - ri -

*dimin.*

ve - ri - ta - tem, et man -

pro - pter ve - ri - ta - tem,

ta - tem, et man - su - e -

*cresc.* *dimin.*

su - e - tu - di - nem, et ju - sti - ti - am,

et man - su - e - tu - di - nem, et ju - sti - ti -

tu - di - nem, et ju - sti - ti -

*p*

et ju - sti - ti - am, et de - ducet te,  
 am, et ju - sti - ti - am, et de - ducet te, et de - du - cet  
 am, et ju - sti - ti - am, et de - ducet te,

*p dolce*

*cresc.*  
 et de - du - cet te mi - ra - bi - li - ter,  
 te mi - ra - bi - li - ter dex - te - ra tu - a,  
 et de - du - cet te mi - ra - bi - li - ter, mi - ra -

*p cresc.*

*f*  
 mi - ra - bi - li - ter dex - te - ra tu - a,  
 mi - ra - bi - li - ter dex - te - ra tu - a,  
 bi - li - ter dex - te - ra tu - a,

*cresc. f*

dex - te - ra tu - - - a, au - di fi - li - a et  
 dex - te - ra tu - - - a, au - di fi - li - a et  
 dex - te - ra tu - - - a, au - di fi - li - a et

*f* *dimin.* *p.*

vi - de, et in - cli - na, et in - cli - na  
 vi - de, et in - cli - na, et in - cli - na  
 vi - de, et in - cli - na, et in - cli - na

*p* *p dolce*

au - rem, au - rem tu - - - am,  
 au - rem tu - - - am,  
 na au - rem, au - rem tu - - - am, qui - a con - cu -

*p*

qui-a concu-pi-vit rex spe-ci-em tu-am, *dimin.* *p*  
 qui-a concu-pi-vit rex spe-ci-em tu-am, spe-ci-em tu-am, spe-ci-em,  
 pi-vit rex spe-ci-em tu-am,  
*cresc.* *f* *p* Clar.

*p* spe-ci-em tu-am, spe-ci-em tu-am,  
 spe-ci-em tu-am, spe-ci-em tu-am,  
 spe-ci-em tu-am, spe-ci-em, spe-ci-em tu-am,  
 Fl. *p* *p*  
 Fag.

qui-a concu-pi-vit rex spe-ci-em, spe-ci-em  
 qui-a concu-pi-vit rex spe-ci-em, spe-ci-em  
 qui-a concu-pi-vit rex spe-ci-em  
*p*

tu - - - am.

tu - - - am.

tu - - - am.

Viol.

pp

pp

# Nº 5. Sanctus.

Allegro.  $\text{♩} = 88$ .

Tutti. *f*

Tutti. *f*

Tutti. *f*

San - - -

San - - -

San - - -

Allegro.  $\text{♩} = 88$ .

*ff*

San - - ctus, san - - -

ctus, san - - - ctus, san - - ctus,

ctus, san - - - ctus, sanctus,

ctus, san - - ctus, san - - - ctus, sanctus,

*ff*

Ped. ✱

Ped. ✱

Ped. ✱

Ped. ✱

san - - - ctus, sanctus De - us Sa - ba - oth, ple - - ni  
 sanctus do - mi - nus, san - ctus, san - - - ctus, ple - - ni  
 sanctus do - mi - nus, sanctus De - us Sa - ba - oth,

sunt coe - li et ter - - - ra,  
 sunt coe - li et ter - - - ra,  
 ple - - ni sunt coe - li et

ple - ni sunt coe - li et ter - - ra glo - - ri - a  
 ple - ni sunt coe - li et ter - ra glo - - - ri - a  
 ter - - ra, ple - ni sunt coe - li et ter - ra glo - - - ri - a

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



tu - - - a, ho -

tu - - - a, ho - sanna in ex -

tu - - - a, ho - san - na in ex - celsis, in ex -

*ff marcato*

san - na in ex - celsis, in ex - cel - sis,

cel - sis, ho - sanna in ex - cel - sis,

cel - sis, ho - sanna in ex - cel - sis,

*ff simile*

be - ne - di - ctus, qui ve -

be - ne - di - ctus, qui

be - ne - di - ctus, qui ve -

*p*

- - - nit in no-mi-ne do-mi-ni, ho-

ve - - - nit in no-mi-ne do-mi-ni, ho-

- - - nit in no-mi-ne do-mi-ni, ho-

*p*

san-na, ho-sanna, ho-sanna, ho-sanna, ho-

san-na, ho-sanna, ho-sanna, ho-sanna, ho-

san-na, ho-sanna, ho-sanna, ho-sanna, ho-

*f* *ff*

ho-san-na in ex-celsis, in ex-cel-sis, ho-san-na

ho-sanna in ex-cel-sis, ho-sanna in ex-cel-sis, ho-san-na

san-na in ex-celsis, in ex-cel-sis, ho-sanna in ex-cel-sis, ho-san-na

7

in ex - cel - sis, ho - san - na, ho -

in ex - cel - sis, ho - san - na, ho -

in ex - cel - sis, ho - san - na, ho -

san - na in ex - cel - sis.

san - na in ex - cel - sis.

san - na in ex - cel - sis.

*ff* *ff* *ff*

## Nº 6. O salutaris.

Larghetto. ♩ = 60.

Kann vom Chore oder von 3 Solostimmen gesungen werden.

*p* *Ob.* *Clar.* *Fag.*

*p dolce* *O sa - lu -*

*p dolce* *O sa - lu - ta -*

*p dolce* *O sa - lu - ta -*

*Cor.* *dimin.* *p*

ta - ris ho - sti - a, quae coelis pan - dis  
 - ris ho - sti - a, quae coe - lis pan - - - dis  
 - - ris ho - sti - a, quae coe - lis pan - - - dis

*dimin.* *p*

o - - sti - um; bel - - la premunt ho - sti - li - a  
 o - - sti - um; bel - - la premunt ho -  
 o - - sti - um; bel - - la premunt ho -

*f* *p* *f* *p* *f* *p*

bel - - la premunt ho - sti - li - a, da  
 sti - li - a, bel - - la premunt ho - sti - li - a,  
 sti - li - a, bel - - la premunt ho - sti - li - a,

*f* *p* *f* *p* *f* *p*

*f* *p dolce*

ro - - bur, fer au - xi - li - um, au - xi - li - um,

*f* *dolce* *p*

da ro - - bur, fer au - xi - - li - um, o

*f* *dolce* *p*

da ro - - bur, fer au - xi - li - um, o

*cresc.* *p*

o sa - - lu - ta - - ris ho - sti - a,

*cresc.* *f* *p*

sa - - lu - - ta - ris, sa - lu - ta - - ris ho - sti - a,

*cresc.* *f* *p*

sa - - lu - - ta - ris, sa - lu - ta - - ris ho - sti - a,

*cresc.* *p*

quae coe - - lis pan - dis o - sti -

*p* *cresc.* *f* *p*

quae coe - - lis, quae coe - lis pan - dis o - sti -

*p* *cresc.* *f* *p*

quae coe - - lis, quae coe - lis pan - dis o - sti -

um; *mf* bel - la premunt ho - sti - li - a, *cresc.* bel - la premunt ho -

um; *mf* bel - la premunt ho - sti - li - a,

um; *mf* bel - la premunt ho - sti - li - a,

sti - li - a, da ro - bur, da ro - bur, da ro - bur, fer au - xi - li -

*cresc.* bel - la premunt ho - sti - li - a, *f* da ro - bur,

*cresc.* bel - la premunt ho - sti - li - a, *f* da ro - bur,

um, o sa - lu - ta - ris ho - sti - a,

*p dolce* o sa - lu - ta - ris ho - sti - a,

*p dolce* o sa - lu - ta - ris ho - sti - a,

quae coe-lis pan-dis o-sti-um;

quae coe-lis pan-dis o-sti-um;

quae coe-lis pan-dis o-sti-um;

bel-la premunt ho-sti-li-a, da-ro-bur, fer-au-xi-

bel-la premunt ho-sti-li-a, da-ro-bur, fer-au-

bel-la premunt ho-sti-li-a, da-ro-bur, fer-au-

li-um, fer-au-xi-li-um.

xi-li-um, fer-au-xi-li-um.

xi-li-um, fer-au-xi-li-um.

## Nº 7. Agnus Dei.

Larghetto. ♩ = 56.

Tutti. *f*

A - gnus, a - gnus

Tutti. *f*

A - gnus

Tutti. *f*

A - gnus, a - - - gnus

Larghetto. ♩ = 56.

*p**cresc.**f**f*

De - i, qui tol - lis pec - - ca - ta, pec - - ca - ta mun - -  
 De - i, qui tol - lis pec - - ca - ta, pec - - ca - ta mun - -  
 De - i, qui tol - lis pec - - ca - ta, pec - - ca - ta mun - -

di, mi - se - re - re no - - - bis;

di, mi - se - re - re no - - - bis;

di, mi - se - re - re, mi - se - re - re no - - - bis;



a gnus De i,  
 a - gnus, a - gnus De i,  
 a - gnus, a - - - - gnus De i,

*cresc.*

qui tol - lis pec - ca - ta, pec - ca - ta mun - di,  
 qui tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - se -  
 qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

*p* *f* *p* *f* *p* *f*

mi - se - re - re, mi - se - re - re no - bis, qui  
 re - re no - bis, qui  
 mi - se - re - re no - bis, qui

*f* *p* *f* *p* *cresc.*

*p* tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di, *p*  
*p* tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di, *p*  
*p* tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di, *p*

*sempre p*  
do - na nobis pa - cem, do - na no - bis, do - na, do - na no -  
*sempre p*  
do - na nobis pa - cem, do - na no - bis, do - na, do - na no - bis, do - na  
*sempre p*  
do - na nobis, do - na nobis pa - cem, do - na no - bis,

*p* - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa -  
no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa -  
no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa -  
*p dolce*



# Nº 8. Religiöser Marsch.

Ausgeführt nach der Messe, am Krönungstage Karl X  
während der Communion des Königs.

Grave.  $\text{♩} = 69.$

Bl. *sempre dolce* Saiten *p* *p*

*dolce* *p* *p*

1. 2.

*p*

The musical score is written for piano and strings. It consists of six systems of music. The first system includes a woodwind part (Bl.) and a string part (Saiten). The tempo is marked 'Grave' with a quarter note equal to 69 beats. The key signature has one flat (B-flat). The score features various musical notations including slurs, ties, and dynamic markings such as 'sempre dolce', 'dolce', and 'p' (piano). The piece concludes with a first and second ending.